

# The Builder.

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THE endeavour of the Architectural Association to establish an annual exhibition of architectural art, free to the public, deserves the thanks of the profession generally, and should have commanded more assistance beyond its own walls than has yet been given to it. Composed as the association is, for the most part, of quite young men, students, this endeavour, which necessarily entails a considerable expense likely to fall on themselves, shows a degree of enthusiasm, energy, and *pluck*, if we may use a vulgar but expressive term, that commands our sympathy and praise. We suggest, that a small subscription should be made by parties interested in the progress of our art, to meet the expenses of the gallery and attendants, so that the cost of a praiseworthy endeavour may not fall on the young society, or the subscribers individually. Members of the profession who would willingly have forwarded designs for exhibition, had their occupations spared them time to arrange them, and there were several in this position, may thus still lend their aid to the movement: we gladly do so ourselves.

It gives us much pleasure to find that the association is in a prosperous state, and comprises nearly 140 members. Many very good papers have been read (some afterwards appeared in our pages), and the class of design has been well attended. Our readers will remember that the Architectural Association grew out of the "Association of Architectural Draughtsmen." The inauguration meeting of the new society was held in October, 1847, and Mr. Kerr, the first president (by whom the remodelling of the society had been induced), thus stated the object it had in view:—

"The Institution of the Architectural Association is an endeavour towards an improved system of architectural study—an endeavour on the part of the students themselves. The fundamental position that architectural education—the present system of training the architect, is defective and insufficient, if it has not been frequently agitated and loudly proclaimed, has not been the less continually felt by every thinking mind, and earnestly lamented by every aspirer after progress. And there may be nothing of novelty in a serious attempt to improve upon the system—an energetic endeavour for progression. If architecture is 'the only branch of human ingenuity, which is an exception to this century in its intellectual advancement,'—if the profession of the architect has been a strange anomaly among professions, so unsettled in the principles of its subject and so uncared for in investigation and teaching, it has not been so without many an earnest mind having been aroused to complain, and many an energetic scheme having been perseveringly urged. But in the present project there is certainly a novelty of nature. Whether it may succeed or not may scarcely yet be predicted; but as a scheme aiming at the association together on the largest scale, of the entire body of our professional youth, for the end of *self-education*, and with the good trust of simple *self-reliance*, it possesses a novelty which ought to

be attractive enough to ensure an indulgent trial, and a straightforward earnestness of good purpose which deserves of every old man favour, of every young man help." We thought so too, and willingly assisted in making it known and extending its influence; but we said then and we say now, that we could see no reason why this work should not be done in connection with the Institute,—why this body of young and rising men should not be enabled to do exactly what they were about to do, in the rooms of the Institute, so as to avoid the payment of rent, which keeps down the efforts of all societies, and be aided by the use of the now excellent library of the Institute and the co-operation of the elder members of the profession, its members.

It seems to us most desirable for all parties that this junction should take place, and if any change be necessary in the rules of the institute to admit of it, the change should be made.

The Institute must open its arms wider, increase the number of its allies, oburgate narrownesses, and maintain its position, not by keeping back others, but by advancing itself.

We are being led away, however, from the exhibition, which was privately viewed on Wednesday, and is now open to the public free every day, except Saturday, when a shilling will be charged—an arrangement which it is supposed will enable that portion of the public who are interested in the progress of art, and can afford to assist the experiment to the extent of twelve pence, the opportunity of doing so, but which in practice, we fear, will simply have the effect of keeping the gallery empty one day out of the six.

Of this disinclination to pay, we will not much complain, if we see the rooms well frequented on the other days. As the association say in their preface, "whether the public will appreciate an exhibition exclusively devoted to architectural art, is a question never yet practically tested." We trust that the reply will be satisfactory, and agree with them in saying, that "whatever may be the deficiencies of that now offered to their notice—viewed as the initiative—we hope for it a candid judgment and liberal reception; and that ere long it will receive that full co-operation of the profession, which shall render it not unworthy of a position among those galleries of art that are annually thrown open to the public." We shall hope especially to see the various artisans of the metropolis availing themselves of the opportunity of inspecting the drawings which is thus gratuitously afforded to them.

The gallery contains 171 drawings and 9 models. The most noticeable of them have been exhibited before, and have been mentioned in our pages. Thus Mr. G. G. Scott sends his design for the Army and Navy Club House (No. 7), and Newfoundland Cathedral (No. 68); Mr. Allom his fine drawing of the banks of the Thames (No. 38), and in conjunction with his partner, Mr. Crosse, a design for Chichester Training Schools (No. 31), the New Kensington Workhouse (No. 92), design for Army and Navy Club (No. 145), and others. Mr. E. B. Lamb is a good contributor: Shooting Residence at Loch Tulla (No. 40), Wadhurst Castle, Sussex, shewing alterations (No. 102), charming little drawings; Church and Schools at Prestwood (No. 118), are amongst the works he has sent. Mr. Papworth exhibits his design for a façade to St. Maria del Fiore, at Florence (No. 21), a Metropolitan Music Hall (No. 169), and a National Record Office (No. 170), all

old friends: and his brother, Mr. Wyatt Papworth, has sent with other things, his design for a library, exhibited last year. Mr. Leeds has several of his suggestions for street architecture, thoughtful and original usually, but owing little to the colouring by which they are set forth, which indeed does not do justice to the ideas. Mr. Donaldson has sent his design for the mansion of the late Lord Hallyburton, in Angusshire (No. 115), Mr. R. W. Billings, the Gothic screen, executed for Great Malvern Church (No. 103), Mr. Roumien, drawings of some villas now being erected, and a view of Old St. Pancras Church recently restored, and Mr. Raphael Brandon, some designs for churches (the Holy Trinity Church, Leverstock-green, Herts, now being erected, No. 150, and others), which shew he has not studied the village churches of old England uselessly.

The designs for churches are numerous, and mostly show an adherence to ancient models, and a congruity, whatever want or avoidance of invention may be observable. No. 5 is a design for a church at Tunbridge, by Mr. Ewan Christian, (geometrical, with tower on south side of chancel). No. 9, Design for a Church, by Mr. Colling, (Early English, founded on the Temple Church, London). No. 33, New Church, &c., now building at Newton, by Mr. J. Colson (Early English, nave and chancel). No. 76, Design for a Parish Church, by Mr. C. Geoghan (Early English). No. 90, Design for the Consecrated Chapel at Leicester Cemetery, by Mr. J. Johnson (Tuscan in style); and No. 117, by the same architect, New Church, Heptonstall, Halifax (Early decorated, with massive square tower).

Nos. 1, 2, and 3 give the elevations and section of Wren's original Design for St. Paul's, by Mr. E. C. Sayer, very nicely drawn, though the coloured decorations shown in the section are more suited to a drawing-room than a cathedral. No. 6 is a design for the Brighton Dispensary, by Mr. G. S. Clarke, to which the second premium was awarded: the style is Tudor, and the design has a turret at the angle.

No. 56, Entrance front of Villa designed for Alderman Moon, by Mr. Owen Jones, is founded on the Alhambra; clever, but, as it seems to us, unsuitable. No. 73 is a very clever Design for Carriage Gates, by Mr. J. P. Seddon. In No. 45, by the same, the arrangement of the lines is similar, but there is a mixture of styles which makes it less satisfactory.

No. 67, Design for Galleries or Arcade over the roadway and footpaths fronting the National Gallery, by Mr. G. A. Elliott, is a curiously wild notion, effectively set forth. No. 93 gives a series of clever pen-and-ink sketches of Northamptonshire Churches, by Mr. J. D. Wyatt. No. 135, Font and Cover, Manchester Cathedral, by Mr. Truefitt, will enable our readers to judge if our commendation of the work some time since was deserved.

Mr. Leonard Collman, besides a view of the British Museum Hall as decorated by him, has a design for a sideboard (No. 137), which is one of the most masterly drawings in the room.

We can only add, that there are other designs by Messrs. Jayne, Horace Jones, Charles Baily, C. Lee, C. Tinkler, G. P. Boyce, Butler and Hodge, C. W. Young, &c. &c.; and that Mr. C. Fripp exhibits a model entitled, "Study for a Façade," which, if we mistake not, is the design he submitted for the Army and Navy Club.